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MADONNA AND CHILD

Attributed to Andrea di Giovanni
Anonymous Gift, 1920

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MADONNA AND CHILD,
ATTRIBUTED TO
ANDREA DI GIOVANNI

THE Rhode Island School of Design at Providence has acquired an exceptionally attractive panel picture of the Madonna and Child, which appears at first sight to be a product of the Sienese school of the latter part of the 14th century. No one will deny the Sienese character of the picture, although closer study may suggest its attribution to Andrea di Giovanni, a painter of Orvieto.

I recently had occasion to call attention to the fact that even as late as the beginning of the 15th century painting at Orvieto was dominated by the artistic tradition of Simone Martini.¹ Two important polyptychs of the great Sienese master were until late years among the treasures of the town. One still exists in the Museo del Duomo; the other has passed into the collection of Mrs. Gardner at Fenway Court. There is also a Madonna della Misericordia in the Cathedral of Orvieto, and a Madonna and Child in the Museum. Both are by Lippo Memmi, a painter whose best works are hardly distinguishable from those of his brother-in-law and master, Simone Martini. That most of the masters of Siena continued to paint in the manner of Simone Martini may be seen from their works in the churches of San Giovenale, San Domenico, and the Cathedral.

We learn from documents that between 1357 and 1400 no fewer than seventeen painters were employed in the Cathedral alone, but only four of these masters have as yet been identified.² They are Ugolino da Prete Ilario, Pietro di Puccio, Cola da Petruccioli, and Andrea di Giovanni.

Ugolino da Prete Ilario was the principal master of Orvieto in the second half of the fourteenth century. He was strongly influenced by Luca di Tomme, with whom

he painted in collaboration in 1372, and he not infrequently repeated that master's forms, though in a somewhat coarse manner. Pietro da Puccio executed in 1390 the mediocre frescoes of scenes from Genesis on the north wall of the Camposanto of Pisa. Of Cola da Petruccioli, Mr. Berenson has recently written, identifying this modest and not always attractive artist as a follower of Fei.¹

A number of documents exist which enable us to follow the career of Andrea di Giovanni from 1370 to 1417. At the former date he was working with Cola da Petruccioli and other painters, under the direction of Ugolino da Prete Ilario, on the tribune of the Cathedral of Orvieto; but it is impossible to distinguish in these frescoes the work of the different artists.² In 1380 Andrea was still working in the tribune of the Cathedral. In 1402 he had finished a panel for the church of Corneto. In 1404 he illuminated an Indulgence, and in 1411 he executed frescoes in the chapel of Bonconte in the Cathedral of Orvieto. The following year he decorated the organ of the cathedral. Four documents dated 1417 show him to have been occupied at that time with the restoration of mosaics of the façade of the Cathedral, probably those executed by Andrea Orcagna.

Two identified works of Andrea di Giovanni are to be seen at Orvieto. One is a panel of the Innocenti, in the church of San Luigi. It represents the Holy Child with the mystic lamb in a mandorla of Angels, flanked by groups of Saints and by the symbols of the Evangelists. Above is a half figure of the Lord carried by four Cherubim, and below a group of blood-stained child Martyrs. The other is a fresco, above the left lateral entrance of the Cathedral, representing the Madonna and Child enthroned between two Angels. On the completion of this fresco, Andrea di Giovanni received in April, 1412, the

¹ Raimond Van Marle: "Simone Martini et les Peintres de son Ecole," Strasbourg, 1920, pg. 169.

² L. Fumi: "Il Duomo di Orvieto," Roma, 1891, pg. 385.

¹ B. Berenson: "A Sienese Little Master in New York and Elsewhere," Art in America, February, 1918.

² Exception is of course to be made for the frescoes on the right wall, which were entirely repainted by Antonio da Viterbo.

payment of four florins and five soldi.

With this latter work we shall compare the panel of the Providence Museum; but we must remember that the fresco was executed thirty-four years after the first extant mention of Andrea di Giovanni's activity, and is, therefore, a creation of his approaching old age. Indeed both works at Orvieto reveal that lack of inspiration and of careful execution which so often characterize the late works of minor artists. But the picture in Providence shows neither of these weaknesses and evidently belongs to Andrea's earlier years, perhaps to about 1380; and it was undoubtedly inspired by the work of artists then active in Siena.

The similarity of the forms of the Providence picture with those of the fresco of 1412 suggest that both are by the same hand. The spirit of the work, the drawing of the features, the similar shape of the hands, of the feet of the Child, the wavy hair of the Madonna of the Providence Museum, compared with those of the figures of the Innocenti panel, are all to be noted. The drawing of the mouth of the Madonna of the Providence panel is more refined than that of the fresco, and the eyes of the Madonna of the fresco are rather elongated compared with those of the Madonna of Providence; but in general the forms are the same. If, with the Providence picture in mind, we search for possible inspirers of Andrea di Giovanni, we find that no earlier Orvietan painting accounts for its fine caligraphical and coloristic qualities; but these elements are present in the work of the Sienese master Fei, in Lippo Vanni, and more especially in Bartolo di Maestro Fredi.

Fei, whose Madonna at San Domenico in Siena has many affinities with the Providence picture, was perhaps too closely Andrea's contemporary to have influenced him so early in his career. There is a fresco by Lippo Vanni which, more than any other of his works, resembles the Providence panel. It is the fragment of an Annunciation, in the cloister of the same church, which, according to a manu-

script guide of the city dated 1625, still preserved in the city archives, was signed with the following rhyme:

"Septantadue Milletrecento Anni
da Siena qui dipinsi Lippo Vanni."

This fresco is the turning-point in Lippo's career. In his triptych at SS. Domenic and Sisto in Rome, dated 1358, he is still influenced by the Lorenzetti, but in the fresco of 1372 he has become a follower of Simone Martini's manner.

Bartolo di Fredi's datable works are three: the largely repainted frescoes of San Gimignano, probably of 1362, and the two polyptychs of Montalcino of 1382 and 1388. It is especially this later manner of the frequently varying Bartolo di Fredi which seems to have been familiar to Andrea di Giovanni when he painted the Madonna of the Providence Museum. He follows him in the detailed and decorative design, the clear coloring, the somewhat hard caligraphy of the outlines, and in the pink cheeks of his figures. The Madonna of Bartolo's Adoration of the Magi in the gallery of Siena shows clearly the link which existed between the two artists.

The iconography of the Providence picture is not quite clear. Whether the two crowns which the Child holds refer to the coronation of the Virgin where the Lord Himself is also represented as wearing a crown; or whether the panel was once flanked by side-panels with representations of Saints receiving the crown of Martyrdom, is a question which we cannot answer.

RAIMOND VAN MARLE.

Reprinted from *Art in America*, vol. IX, No. 3, April, 1921, pg. 102 sq., by permission of Frederic Fairchild Sherman.

"How does the artist get his sense of Beauty? By seeking the beautiful in Nature and in works of art and trying to produce the beautiful in his work. The sense of Beauty grows and develops as it is fed and by the efforts which are made to achieve it technically."

—Denman W. Ross.



BRONZE MIRROR

Chinese, T'ang Dynasty
Museum Appropriation, 1918

CHINESE BRONZE MIRRORS

THE metal mirror is something to which at the present time we are unaccustomed, but which up to a comparatively recent date was in common use. The Egyptians, Greeks, Etruscans and Romans had their metal mirrors, some of them, notably the Greek, being distinguished by the beautiful designs applied to, or worked on the backs. The Persians at a later date used a metal mirror with design cast on the back, but the refinement of possibilities in cast design is found in the early Chinese bronze mirrors, a very representative group of which was bought in 1918 with the Museum Appropriation.

In the January issue of the Bulletin mention was made of the early use of bronze in China. In the form of mirrors we have mention of this metal as early as the 26th century B. C., although no known examples can with certainty be dated before the Han Dynasty. How-

ever, in the Han (200 B. C.-264 A. D.) and T'ang (618-960 A. D.) dynasties the Chinese made some of their best mirrors, and the Museum collection contains many representative examples.

The mirror has always been an object of interest to the Chinese. Wholly apart from its utilitarian uses, it was, with the sword, one of the most important symbols of the Taoist cult.* In the religious ceremonies it was used, when it had a level surface, to secure condensed "dew from the moon," and in its concave form to get "pure fire" from the sun. In addition the mirror had certain properties appealing to the superstitious. For example, they were hung on the person so that worldly evil might be averted, and buried with the body, so that as a symbol of the sun, the mirror could keep away evil spirits and light up the darkness.

In addition to their interesting relation to the religious beliefs and superstitions, the mirrors reveal to us a wealth



BRONZE MIRROR

Chinese, T'ang Dynasty
Museum Appropriation, 1918

of design which reflects absolutely the changes of spirit of the race. That this is true is shown by the severe, strong work of the Han dynasty with its interest in divination and symbolism, the division of the design into concentric bands and frequent use of the "comb design." The introduction of Buddhism and the resulting frequent contact between China and the countries to the West brings in a style of design which is softer, more realistic and natural, although extremely beautiful. The art of the weaker Sung dynasty of later date produced mirrors with frank studies of plant and animal form for decoration. But the finest work of all, so far as is known at present, is T'ang or Han.

Chinese mirrors are made of a bronze composed of equal parts of tin and copper known as "Chouli." As previously noted, the tin was rarely pure. This combination makes a "white metal" which when first cast and used must have had a silvery color. Burial in the ground,

however, has changed many of these so that they have a lovely green patina. One which is broken shows the silvery white of the metal. In fact, according to some of the inscriptions, silver appears also to have been used together with the copper and tin.

There is great variety in the mirrors. The most decorative is perhaps the so-called "grape-mirror" type. The design calls for grape vines, leaves and fruit with spirited animals, birds, or butterflies, all in rather high relief. The boss in the centre, to which a braided cord or tassel was tied, is in the shape of an animal with arched back. These mirrors are influenced by the work in the province of Bactria in India, or by the Sassanian art of Persia. In either case Greek influence is felt, although in a remote sense. The two illustrated show the richness of design, and their wealth of interest. These are probably T'ang in date. The mirror with the galloping horses is an interesting one for the action

which is portrayed. In type the horses conform to the remarkable steeds of the Emperor T'ang T'ai Tsung in the reliefs at the University of Pennsylvania Museum. (The Museum Journal, vol. IX, September and December, 1918, page 244.) There attention is called to the small stature, the large size of the body, the large head and feet and the rather long neck. This type seems to have been found all over the Far East, especially in Manchuria and China. The winged horses on the central field raise a tempting question. Do they have any relationship to the "heavenly horses" imported, by force of arms, by the Emperor Chang K'ien in 126 B.C., from the plains of Persia, or are the wings merely decorative elements? In any case, it is interesting to find evidences of legendary winged horses in China, and it may be a delicate indication of their speed. Every inch of this mirror back is worthy of study, and full of interest. The second is a fine specimen of casting, sharply modelled, and with a clean surface. It is comparatively free from green patina, and with its birds, insects, lions, and graceful vines and bunches of grapes offers much of interest to the designer.

Other unusual mirrors in the group include a T'ang example with flower forms and butterflies, a Han piece with seated figures in long robes and fierce Kylin lions, several Han specimens with characteristic, concentric ringed bands of ornament with signs of the zodiac, sulings, phoenixes, comb-pattern borders, and with inscriptions in Chinese characters. One of the most distinguished shows a broad band with remarkable three-toed dragons and Chinese clouds, while within is a small boss with a ring of leaf-ornament. In the group are also several Korean examples which are thinner and of a different alloy, so that their general appearance is much greener. The designs are writing characters, signs of the zodiac, and plant, animal and bird forms.

In shape, Chinese mirrors of the earlier periods are circular, although square ones are occasionally found and eight-leaved forms also occur.

The mirrors form an interesting group in the minor arts, revealing to us some of the distinctive points of excellence in casting and design, and giving evidence in a definite though humble way of the high standards of art in the great Han and T'ang dynasties of China. In addition, they offer all kinds of suggestions to the artist and designer of today.

L. E. R.

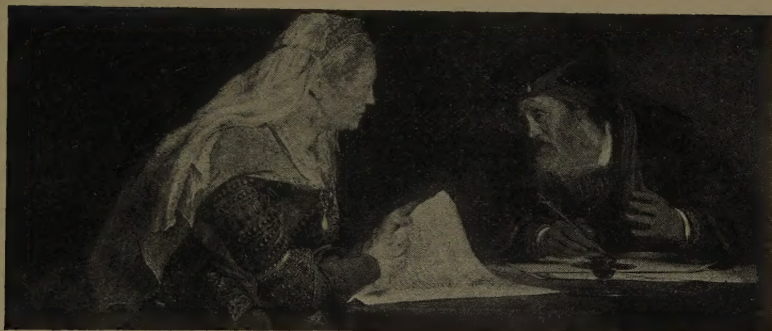
The writer is indebted to an article on "Ancient Chinese Bronze Mirrors" by Kimpei Takeuchi in the Burlington Magazine, Vol. 19, 1911, page 311 sq.

*It is of interest to note an equal importance for both in the Shinto religion in Japan, and that these, with the jewel, are symbols of the power of the Mikado. The three original symbols are preserved, the mirror being in the Naigu or "Inner Shrine" at Ise in Japan.

A PAINTING BY AERT DE GELDER

THE first painting bought with the Museum Appropriation was "Esther and Mordecai" by Aert de Gelder. It is 23½ inches high by 56½ inches long and is on the original canvas. This painting formerly belonged to the Sanford Collection and some years ago was on exhibition in the Metropolitan Museum of Art in New York under the owner's attribution to Ferdinand Bol, and known as "The Misers." It is only in recent years that the differences between some of the lesser painters have been established. Out of this study has come a clearer knowledge of many worthy painters, among them being Arent or Aert de Gelder.

The painting in the Museum takes us back to Holland of the 17th century, when, after the Spanish wars, she enjoyed a period of rest and expansion. Her merchants brought her wealth, her artists brought her honor. It was characteristic of them in the main that they did portraits, genre paintings, or landscapes. It is also to be noted that



ESTHER AND MORDECAI

Museum Appropriation, 1917

by Aert de Gelder

many chose to represent scenes from the Bible, using the dress and models of their own day or studio costumes. It has been repeatedly pointed out that there was a sharp division in religious forms between Protestant and Catholic, that Holland was a centre of strong adherence to Calvinism, and that, speaking broadly, the Dutch prided themselves on being the chosen people of this faith. It is small wonder then that there was a constant demand for religious subjects in paintings. Rembrandt is perhaps the greatest Dutch exponent of the Bible story in art, but many of his followers were noted in this field as well. Old and New Testaments alike furnish the subjects to be interpreted by the artist in terms of the life about him.

The Museum painting shows Esther seated and holding a chart in her hands. She has on a rich dress, semi-oriental in character. The accessories of veil, diadem with pearls in the hair, and the rich embroidery of the gown all show the artist's delight in the problem before him. The dress is rich in color, with olive-brown bodice, orange-red drapery over the shoulders, and red skirt. Before Esther is a table on which she is leaning; this is covered with a dark green cloth, on which is an inkstand and a roll. Esther is addressing Mordecai who sits behind the table on the right. He is

dressed in olive green and brown. Dr. Karl Lilienfeld in his monograph (Aert de Gelder, Sein leben und seine Kunst, Nijhoff, Haag, 1914) claims that the models chosen by the artist were his brother and sister-in-law. From documents existing in Dordrecht it is established that the brother was a lawyer and his wife was fond of dress and luxuries. Perhaps then she was all the more ready to pose as Esther in de Gelder's paintings.

There are four versions of the same subject with sufficient difference of color or detail to show that they are various studies and not replicas of any one painting. These are in the Nationalgalerie at Budapest, the Gemälde-galerie at Dresden, the example in Providence, and one which was sold in the V. D. Spyk Collection, which was dispersed by auction in 1802. The example in Budapest is signed and dated 1685, but the Providence painting is not signed. In date, however, it would seem from its treatment, to belong to the artist's earlier period, or before 1685.

Aert de Gelder was born October 26, 1645. He was the son of Jan de Gelder of Dordrecht. He studied first under Samuel van Hoogstraten, then entered the studio of Rembrandt van Ryn where he so absorbed the methods of the master that he became one of his closest imitators, so close in fact that some of his

portraits have been attributed to Rembrandt. Like him he was often careless in drawing, but a master of light and shade, and very fond of rich color. Like his master, he was a collector, and his studio was crowded with properties and costumes. With so many of his countrymen he delighted in painting the smaller accessories from the actual objects, such as the inkstand and the roll in the Museum painting. De Gelder was successful for years. He died in Amsterdam in 1727, aged 82 years.

The fact that De Gelder is responsible for the series of paintings of "Esther and Mordecai" is established by the signed and dated example in Budapest.

L. E. R.

A GREEK VOTIVE STATUETTE

IN the Louvre hangs Poussin's masterpiece showing a group of shepherds and shepherdesses reading the inscription, "And I too lived in Arcadia," on a grave monument. The setting is in an idyllic pastoral scene. To many of us the name Arcadia doubtless stands for some like characteristics of scenery, but Arcadia in Greece hardly conforms to such a vision. On the contrary, Arcadia is in the heart of the Peloponnese, a district of mountains and hills, of two high plains, and without access to the sea. It was by no means adapted for cattle but perfectly adapted for goats, sheep and pigs. In this land the oak trees grew in abundance, as Pausanias tells us, and doubtless much of the life of the peasants was devoted to the care of flocks and droves. This was the life about which Theocritus sang, although his actual setting was Sicily; and some of its humble actors are represented in the bronze statuettes which have been found in Arcadia, one of which was recently given to the Museum by Mrs. Gustav Radeke.

The figure is of a standing swineherd or peasant, dressed in a cloak or himation and wearing a pilos or pointed cap. One can easily imagine him with his drove

of pigs on a rocky hillside in the shade of the oaks while his charges rooted around for acorns or mast.

The bronze figurine was doubtless a votive offering, but to what divinity is a difficult question. Pan was the chief god of Arcadia and patron god of flocks and herds. But Hermes was also protector of the shepherd and his charges as well, and Apollo likewise had a similar duty. However, Pan has the greatest appeal to the Arcadian, and therefore, was probably the recipient of this offering.



Bronze Statuette of Arcadian Shepherd
Greek, 5th cen. B. C.
Gift of Mrs. Gustav Radeke, 1920

In style it is characteristic of Arcadian work of the late sixth or early fifth century B. C. The hat, arrangement of hair, pointed beard, treatment of eyes and type of cloak may be noted. This statuette may be compared to several in the National Museum at Athens (Nos. 13057-13060), to terracottas from the temple of Pan Nomios on Mt. Lykeion, and to the bronze statuette of Phauleas in the Metropolitan Museum

of Art in New York, which came from Andritzana. It is possible that our bronze statuette came from the same find.

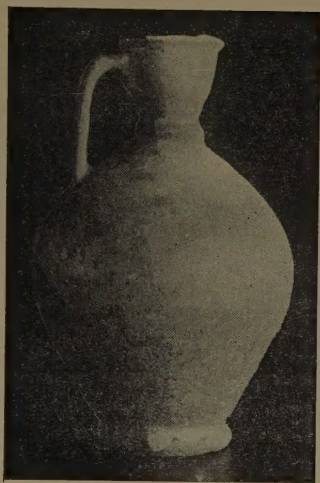
It has been well said that our interest in Greek works of art is justified because the Greeks "were once so intensely alive," and because that spirit permeated the entire range of art production. This is true of the masterpiece of the greatest artist and of such an example of humble bronze casting as the statuette of the peasant.

L. E. R.

A RAKKA EWER.

GREECE had her gods, and Egypt and Assyria their kings; and unto them were buildings reared, and to their glories were their likenesses cut in stone. The world of art has these great monarchs and deities to thank for much on which it has since learned to build. What of Persia — the Persia of Europe's dark ages? Troubled with shifting dynasties of foreign tyrants, Saracen and Tartar and Turk, she felt little impulse to honor her royalty. Robbed of her own true fire-worship, and forced into acquiescence, or at least submission, to an alien Arab faith, she felt little impulse to honor Mohammed. These fields of expression were left to the invaders. With nothing of which to be proud, and nothing for which to feel thankful, what urge was there for artistic expression? And it is perfectly true that throughout this humiliating period no work of art that was not also utilitarian in purpose was produced in Persia. Yet the spirit of art was there and did manifest itself. Into the carpets, hangings and furniture made for Mohammedan mosques, into the vases, bowls, ewers and wine-cups made for the royal banquet hall, the artisans of Persia wrought the heart of Persia. Sultanabad, Rhages, and Rakka, with other less famous centers, turned out pottery in this period as rich in color as that of China.

In the Persian collection of the Rhode Island School of Design is an ewer of this period from the pile of rubbish that was



EWER

Persian, 12th cen.

Gift of Mrs. Gustav Radeke, 1912

Rakka. This ancient city, once the capital of the kingdom, lay half way between Bagdad and Aleppo. Merchants passed on their way through Mesopotamia and traded not only in goods but in the secrets of ceramic arts. Rakka and Sultanabad, near the centers of commerce, borrowed from Egypt, Babylonia and Assyria rare turquoise shades and a rich lapis-lazuli blue that have given to their wares a charm of color unique and unapproached. It is to this turquoise-blue ware that the ewer in the School of Design museum belongs. Long burial gives these pieces of pottery an iridescence like that of Graeco-Syrian glass. This action of the earth is especially beautiful in the Rakka ware, for its fine glaze, thinner than the Sultanabad, is eaten through more quickly, until the grey-white paste is laid bare and acted upon. The result is a marvelous mother-of-pearl effect, apparently of great delicacy, yet in reality firm and solid, quite the opposite in durability of the flaky glass from Syria.

The School of Design is fortunate in possessing, besides the ewer illustrated, other fine specimens of Rakka, Sultanabad and Rhages faience. The collection contains the older 11th and 12th century lustre ware, with its brown-purple glow and its floral

arabesques. There are rich turquoise-green bowls, with decorations in black under the glaze, from Sultanabad, and white ware of Rhages, with its decoration of human figures and birds sketchily drawn, but arranged with a true sense of balance and design. Cobalt-blue ware, monochrome with arabesques in relief, and gorgeous dado-tiles bearing Cufic inscriptions there are, and an entertaining octagon tile from Kasvin showing a running deer. One of the rarest pieces is a lamp-holder of iridescent texture, also from Rakka. Yet one of the choicest is the little 12th century ewer, with its rich, soft tones and graceful lines. It reflects the spirit of Persia, with her foreign tyrants and her foreign gods, ministering to the humbler needs of men in a beautiful way. Poet-nation that she was, embittered perhaps by her subjection, yet still holding to her national feeling, she learned from her potters many a lesson of life:

"For I remember stopping by the way
To watch a Potter thumbing his wet Clay
And with its all-obliterated Tongue,
It murmur'd, 'Gently, Brother, gently,
pray!'

"Listen—a moment listen!—Of the same
Poor Earth from which that Human
Whisper came
The luckless mould in which Man-
kind was cast
They did compose, and call'd him by the
name."

D. L. F.

EXHIBITIONS FROM JUNE 1 TO OCTOBER 1, 1921

June 1-July 1.—Chinese Paintings and Sculpture.

June 1-October 12.—Recently acquired oil paintings, water-colors, drawings and furniture.

September 5-September 15.—Drawings and Sketches by Anna Milo Upjohn, made in the war-stricken countries for the American Red Cross.

September 12-October 12.—Neapolitan miniatures, lent by Dr. Luigi Maiello.

NOTE

NEW APPOINTMENT ON MUSEUM STAFF
—The Trustees of the Rhode Island School of Design have appointed Stephen Bleeker Luce, Ph. D., of Boston, as Honorary Curator of Classical Antiquities in the Museum. Dr. Luce is a graduate of Harvard University, has studied at the American School of Classical Studies in Rome and Athens, and for a number of years has been Assistant Curator of the Mediterranean Section (Classical) in the University of Pennsylvania Museum in Philadelphia. He resigned this position last year.

ACCESSIONS AND GIFTS

APRIL 1 to SEPTEMBER 15, 1921

Ceramics

French Empire vase and stand, gift of Mrs. William B. McElroy.

Ten pieces of English and French pottery, gift of Mrs. Edward Holbrook.

Chinese and Japanese

Six Chinese paintings: *Tung-Fang-Su with a Peach*, by Sui Zen, T'ang Dynasty; *Landscape*, by Wang Wei, T'ang Dynasty; *Ladies on a Horse*, by Chang Hsuen, T'ang Dynasty; *The Empress*, by Chou-Fang, T'ang Dynasty; *Gathering of the Lohans*, by Liu-Sung-Nien, Sung Dynasty; *Lohan with a Toad*, by Hsi-Ko, Five Dynasties, gift of Mr. Manton B. Metcalf.

Walking tiger, bronze, Japanese, Meiji Period; Chinese garden vase, Ching Dynasty; three Chinese teakwood tables, Ching Dynasty; two Japanese plates and a Japanese vase, Meiji Period, gift of Mrs. William B. McElroy.

Votive terra-cotta statuette, Chinese, T'ang Dynasty, Museum Appropriation.

Carved wood mandarin wand, Chinese, Ch'ien Lung, gift of Mr. Frank H. Foster.

Three trays and a vase, Japanese; one Chinese vase, gift of Mrs. Edward Holbrook.

Drawings

Twenty-three drawings: *Portrait Head*, by Abbott H. Thayer; *Sketch* by J. J. Lemordant; *Sketch*, by Charles Conder;

Mrs. Dalrymple, by Dante Gabriel Rossetti; *Man's Head*, by Augustus E. John; *Cliffs*, by Childe Hassam; *Landscape*, by Thomas Gainsborough; *Landscape*, by Claude Lorrain; *Portrait Study*, by William Rothenstein; *Bathing the Baby*, by William Orpen; *Tobias and the Angel*, Rembrandt van Ryn; *Sketch of a Beggar*, by Jacques Callot; *Pernicious Dream*, by John Flaxman; *Horse and Two Jockeys*, by H.G. E. Degas; *Siamese Dancers*, by Auguste Rodin; *Heads*, by Goya; *Laborers*, by J. L. Forain; *Cats*, by A. T. Steinlen; *Mother and Child*, by Mary Cassatt; *Boys Bathing*, by Max Liebermann; *Old Woman*, by Paul Garvanni; *Distant Oxford*, by Muirhead Bone; gift of Mrs. Gustav Radeke.

Four Corners of the World Bringing Treasures to Britannia, by Benjamin West, Museum Appropriation.

Furniture

One chair, reproduction of Old French, gift of Miss Ellen D. Sharpe.

Gold cassone, Italian, 15th century, Museum Appropriation.

Cradle, Early American, gift of Mrs. Gustav Radeke.

Skein winder, Early American, gift of Combination Ladder Company.

Glass

Eighty-seven pieces of English, American, Dutch and Irish glass, gift of Mrs. Edward Holbrook.

Jewelry

Gold fibula, Syrian, Greek period; gold necklace, Roman, 2nd century, A. D., gift of Ostby & Barton Co., in memory of Englehardt Cornelius Ostby.

Silver crown, Roman, 2nd century A. D., Museum Appropriation.

Cameo pin, French, gift of Miss Mary L. Newcomb.

Lace

Three pieces of lace: Spanish almagro, 17th century; Spanish drawn work, 17th century; Spanish malla, 18th century, gift of Prof. E. L. Ashley.

Brussels lace shawl, 18th century, gift of Mrs. A. B. Fenno-Gendrot.

Brussels black lace jacket, 19th century, gift of Mrs. Daniel Goodwin.

Italian Buratto altar frontal, 16th century, gift of Mrs. Gustav Radeke.

Metalswork

Silver tankard, made by Stephen Minot of Boston in 1763, gift of Mrs. Gustav Radeke.

Iron tea caddy, American, gift of Mrs. Edward Holbrook.

Paintings

Panel painting, "Mary Magdalen," by Simone Martini, Museum Appropriation.

Oil painting, "Portrait of Two Brothers," by John Arnold, gift of Mrs. E. L. Springer.

Oil painting, "The Orange Bowl," by Anna S. Fisher, gift of the Council of the National Academy of Design administering the H. W. Ranger Estate Fund.

Prints

Five lithographs illustrating Poe's "Raven," by Édouard Manet, gift of Mrs. Henry Chace in memory of Sarah Helen Whitman.

Sculpture

"Madonna and Child," by Andrea Pisano, gift of Mrs. Gustav Radeke.

Cast of "David Vainqueur," by Antonin Mercié, gift of Mrs. Frederick R. Hoard.

Textiles

One piece of Italian cut velvet, 15th century, gift of Mrs. Gustav Radeke.

Scotch plaid shawl, gift of Mr. Brooks Reed.

Philippine embroidered chalice cover, gift of Miss Catherine B. Mills.

Indian shawl, 19th century, gift of Mrs. Daniel Goodwin.

Water-Colors

Sketch by Edward Dayes, gift of Mr. William T. Aldrich.

Woodwork

Moorish panel-door, 16th century, Museum Appropriation.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

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Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY

EX-OFFICIO

His Excellency Governor EMERY J. SAN SOUCI
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 4,543 volumes, 16,643 mounted photographs and reproductions, 3,546 lantern slides, and about 3,480 postcards. During the months of June, July and August the library is closed.